

Authentic GUITAR TAB Edition
Includes Complete Solos

MEGADETH



C o u n t d o w n t o E x t i n c t i o n

SKIN O' MY TEETH

By
DAVE MUSTAINE

Fast Rock $\text{♩} = 192$

Intro:

Drums 2 *Guitar 1

A5 A5 G5 G5 F5 E5 A5

§ Verses 1, 2 & 3:

A5 C5 D5 A5 C5 A5

wrists don - ning slits

flow-ing con - stant - ly.

2.3. See additional lyrics

*2 Guitars arranged for 1

C5 D5

My bro - ken bod - y in a wreck, I

PM - 1 PM - 4

A5 C5 A5 C5 D5

wrapped e - round a tree. A cross - walk

PM - 1 PM - 4 PM - 4 PM - 4

A5 C5 A5

hit and run the fin - ish line for me.

PM - 4 PM - 4

C5 D5 A5 C5 A5

peo - ple clus - ter in the gut - ter take a look and see

PM - 4 PM - 4 PM - 4 PM

Chorus:

Half-time ♩ = 96

A5 A5/G| A5/G

F5

C/E

D5

No es - cap - ing pain.

you be - long - to me.

Hold ----- 1

Hold ----- 1 Hold ----- 1

A5 A5/G| A5/G

F5

C/E

D5

Cling - ing on - to life

by the skin of my teeth.

Hold ----- 1

Hold ----- 1 Hold ----- 1

A5 A5/G| A5/G

F5

C/E

D5

No es - cap - ing pain.

you be - long - to me.

Hold ----- 1

Hold ----- 1 Hold ----- 1

A5 A5/G| A5/G

F5

C/E

D5

Cling - ing on - to life

by the skin of my teeth.

(1st time)

2. And my

Hold ----- 1

Grad. bend

To Coda ♪ Double-time ♩ = 192

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes, with some measures containing triplets. The second system is a continuation of the melody, also on a single staff with a treble clef. It begins with a measure marked '49' and continues with a series of notes, including some with slurs and ties. The overall style is that of a traditional folk song.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#). The melody consists of several measures, with some notes beamed together. Below the staff, there is a dashed line with the letters "P.M." on either side, and a small number "1" in the center. At the bottom of the page, there is a series of numbers: 3 0 3 0 3 2 0 0 3 0 3 3 0 3 0 3 0 3 2 0.

The image shows a musical score for the song "The Wind" by The Beatles. The score is written for a 12-string guitar and a bass guitar. The guitar part is in E major and includes a solo section. The bass part is in E major and includes a solo section. The score is for a 12-string guitar and a bass guitar.

The image shows a musical score for the song "The Rose Tree". It features a vocal melody line and a guitar accompaniment line. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a "P.M." (Percussion Mark) section. The guitar part is written in standard notation with fret numbers indicated below the staff.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a vocal line in G major, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, folk-like style with various note values and rests. The bottom staff is a guitar accompaniment, written in a standard six-string format. It includes a wavy line at the beginning, likely indicating a tremolo or a specific playing technique. The guitar part consists of a series of chords and single notes, with some fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) written below the strings to indicate fingerings. The overall style is that of a traditional folk song.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a vocal line in G major, 2/4 time, featuring a melody with eighth and quarter notes. The bottom staff is a piano accompaniment line, showing a simple harmonic pattern with eighth and quarter notes. The key signature has one sharp (F#), and the time signature is 2/4. The piece is marked 'P.M.' (Piano Moderato) and includes a repeat sign at the end.

[illegible]

The image shows a musical score for two pieces. The first piece, 'N.C.', is written for guitar on a single staff with a treble clef. It features a complex, fast-paced melody with many beamed sixteenth and thirty-second notes, and a bass line with fret numbers (12, 13, 14, 15, 16, 17, 18, 19) and a '11' indicating a natural harmonic. The second piece, 'P.M.', is also for guitar, written on a single staff with a treble clef. It has a slower, more melodic feel with fewer notes per measure. Below the staff, there are fret numbers (0, 3, 5, 7, 9, 12, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 149

A5
Guitars 1&2

P.M. - | P.M. - | P.M. - - - | +1/2 P.M. P.M. - | P.M. - | P.M. - - - | +1/2 P.M.

D.S. $\frac{3}{4}$ at Coda \oplus

P.M. - | P.M. - | P.M. - - - | +1/2 P.M. P.M. - | P.M. - | P.M. - - - | +1/2 P.M. *Pick slide*

Guitar 1

3, 1

Coda
Double-time $\text{♩} = 192$

Hold bend
+1/2

A5 C5 D5 N.C.

+1/2 P.M.

*Octave feedback

Additional Lyrics

Verse 2: My blood flows through the streets
Deluge from the wounds
Empty jars of sleeping pills
On the dresser in my room
My wet brain neighbor cranes
His neck to see in time
The white lights a train
Bearing down on me

Verse 3: I won't feel the hurt
I'm not trash any longer
That that doesn't kill me
Only makes me stronger
I need a ride to the morgue
That's what 911 is for
So tag my toe and don't forget
Ooh to close the drawer

With Rhythm Fill 2 (on D.S. only)

F5 E5

F5 E5

F5 E5

Watch him— be-come a . . god,

P.M. ----- 1

With Rhythm Fill 2 (on D.S. only)

F5 E5

F5 E5

F5 E5

(A), watch— peo -

P.M. ----- 1

A5

A5

G5

(With E bass pedal)

A5

A5

G5

A5

ple's heads a— roll,

a roll,—

P.M. ----- 1

A5

G5

(With G bass pedal)

A5

A5

G5

A5

A5

G5

A5

(With C bass pedal)

a— roll

Guitar 2

div

Guitar 1

*Upper note overdub.

**Overdub

Rhythm Fill 2
Guitars 1 & 2

Hello, hello, how low we're buried, No one has heard, Not a word, that you've said. And the people below, Just like the people here, They're deaf, they're dumb, they're going through the motions of being alive, But long for nothing, they're still going through the motions of being alive, Way down in the symphony of destruction.

23
D5

E5

D5

E

Sym-phony Just like the Pied Piper

Guitar 3

P.M.

7 5 5 5 5 7 0 9 5 7 0 3 7 7 3 7 9 6 7 7

Guitars 1 & 2

Let ring throughout

led — rats through — the streets. We dance like the

[illegible]

Fill 1
Guitar 4

7 4 6 8 7

5 7 4 6 7

D5 2 C5

no alia. away to

D5 4thrd C5 D5 A5

no pho ty. say for to the Sym-ple-ty of D5

Guitar Solo

Ab5 (With E bass pedal) G5 A5 Ab5 G5 A5 Ab5 G5 A5 (With G bass pedal)

struc - tion.

Guitar 3

Fingerings: 3 5 5 5 5 5, (5) 3, 5 5, 5 5 3, 2, (2), 7 5 3, 6

Bends: +1/2, +1

Guitars 1 & 2

Fingerings: 6, 5, 3, 0, 0, 0, 7, 6, 5, 3, 0, 0, 0, 7, 6, 5, 3, 0, 0, 0, 7

Ab5 G5 A5 Ab5 G5 A5 Ab5 G5 A5

(With C bass pedal)

Gradual bend

PM. --- 4

Bends: +1/2, +1/2, +1/2, +1/2

Fingerings: (9), 5 7 5, (7), 7, (7), 7, 5 7 5 7

Fingerings: 6, 5, 3, 0, 0, 0, 7, 6, 5, 3, 0, 0, 0, 7, 6, 5, 3, 0, 0, 0, 7

Ab5 G5 A5 Ab5 G5 A5

(With A bass pedal)

8va ---

Fingerings: 10 9 11 10 9 11 10 13 12 10 13 12 14 (12) 13 14 17 14 12 13 14 20 17 20 17 19 17 17 (17)

Fingerings: 6, 5, 3, 0, 0, 0, 7, 6, 5, 3, 0, 0, 0, 7, 6, 5, 3, 0, 0, 0, 7

*Staccato () = PM

AK5 G5 A5 AK5 G5 A5
 12. Chorus (solo)
 120

AK5 G5 A5 G5 A5 AK5 G5 A5
 12. Chorus (solo)
 120

AK5 G5 A5 AK5 G5 A5
 12. Chorus (solo)
 120

120

A5 G5 F5 E5 F5 E5 D.S. $\frac{3}{4}$ al Coda \diamond
(Take 3rd ending)

Coda \diamond D5 (Bm) C5 D5 F5 E5

Sym-pho-ny. — Sway - in — to the Sym-pho-ny of - De - struc - tion.

Guitar 3

PM - - - 4

Guitars 1 & 2

PM - - - 4

Additional Lyrics

Verse 2: Acting like a robot
It's metal brain corrodes
Try to take it's pulse
Before the head explodes, explodes, explodes, ah...

Verse 3: The earth starts to rumble
World powers fall
Warring for the heavens
A peaceful man stands tall, tall, tall...

ARCHITECTURE OF AGGRESSION

By
DAVE MUSTAINE and DAVE PELLESON

Moderately slow ♩ = 91

Intro:

Chorus: No Chord ASB4S AS F#SGAB5 N.C. ASB4S N.C.

Verse 1, 2, & 3:

With Fill* (2nd time only)

N.C. ASB4S AS F#SGAB5 N.C. ASB4S N.C.

Born from the dark in the black of the night. To

2.3 (See additional lyrics)

ASB4S AS F#SGAB5 N.C. ASB4S N.C.

on vol-up. its grey he low. de liv-at ion the light To

Fill*
Guitar

A5 Bb5 A5 *y* F#5 G5 F#5 N.C. A5 Bb5 A5 N.C.

lim-in - ate— your en - e - my,— hit them in their sleep, and when

PM PM PM

A5 Bb5 A5 F#5 G5 F#5 N.C. A5 Bb5 A5 N.C.

all is won and lost,— the spoils of war— are yours to keep.— Owl

PM PM PM

With Fill 1 (Guitar 2 2nd & 3rd times)

Great na-tions built— from the bones of the dead with mud and straw— blood and

Hold—

To Coda

sweat, you know your worth when your en - e - mies praise your ar - chi - tec - ture of ag - gres - sion.

Hold— Hold—

Fill 1
Guitar 2

ES F#5 G5 A5 F#5 G5 ES F#5 G5 A5

Gitar 2

GrandViol Bend

Oreja

ES F#5 G5 A5 N.C.

ES F#5

Prase yaur de m-tecture olog-ges von sh

uc

Wink low

Pick off

E5 F#5

G5

A5

F#5 G5

E5 F#5

G5

A5

N.C.



E5 F#5

G5

A5

F#5 G5

E5 F#5

G5

A5

N.C.



E5 F#5

G5

A5

F#5 G5

E5 F#5

G5

A5

N.C.



Coda

N.C.

Great na-tions built from the bones of the dead with mud and straw,— blood and

Hold.

B \flat

sweat, you know— your worth— when you're - e - mias—

Hold.

N.C. B5 F15

praise your... or the loc lam of ag got' don.

Additional lyrics

Verse 1 Etching power vacuum as a toppled leader dies
His body finds the power 'Tis and 'Tis flames rise in the sky.
On: slits of his face a rise in other genocide
Time to pay with you was a worldwide suicide

Great religions are built from the bones of the dead
With mud and sweat and blood and sweat
You know your work when you choose
Praise your architecture of aggression

Praise your architecture of aggression

Verse 2 Burn from the dark in the black cloak of night
To envelope its prey below to deliver to the light
To eliminate your enemy, you hit them in their sleep.
And when it is won and lost, the spoils of war are yours to keep

Great religions are built from the bones of the dead.
With mud and sweat and blood and sweat
You know your work when you choose
Praise your architecture of aggression

Great religions are built from the bones of the dead.
With mud and sweat and blood and sweat

FORECLOSURE OF A DREAM

By
DAVE MUSTAINE and DAVE ELLEFSON

Moderately slow $\mu = 69$

Intro.

No Chord(G5)

The image shows a page of musical notation for guitar, featuring three systems. The first system includes staves for Guitar 2, a vocal line (T, A, B), and Guitar 1. The second system continues the vocal line and Guitar 1. The third system continues the vocal line and Guitar 1. The notation includes treble clefs, a key signature of one flat, and various musical notations such as notes, rests, and fingerings.

Verses 1, 2 & 3.

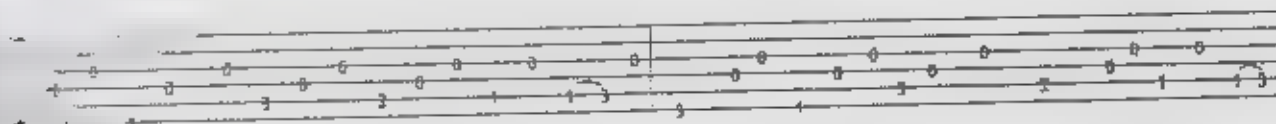
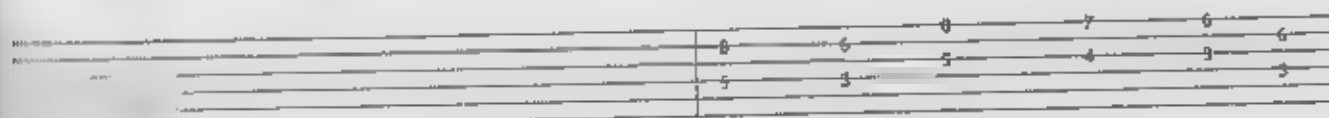
N.C. (G5)



1 Rise so high, yet so far to fall, a plan of dig-ni-ty and bal-ance for all — Po-
 2, 3. See additional lyrics



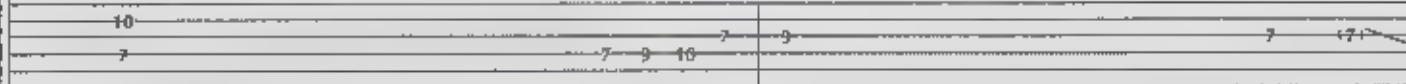
1: cal break-through, eu-pho-ni-as high,— more bor-rowed mon-ey, more bor-rowed time.



Am(addB) Am(maj7) Am9 Am6(addB) N.C. Em Em(maj7) Em7 Em6 C5 Em

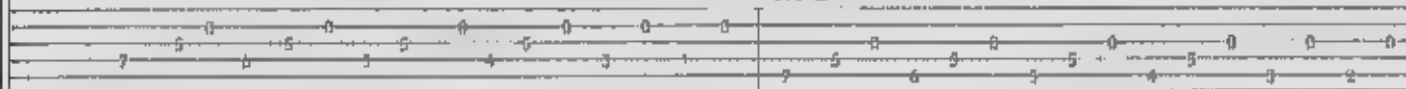


Backed in a cor - ner, caught ap in the race. — A means to an end — end - ed — in dis - grace. Per



Hold - -

Hold



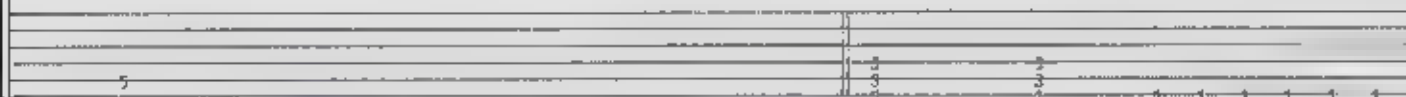
To Coda ⊕ Chorus.
Double time
G5 F5



spective is lost — in the spir - it of the chase — Fore - clos - ure of — a dream,

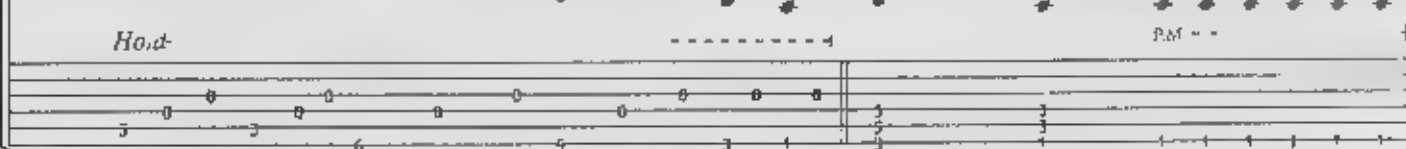


P.M.



Hold

P.M.



C5 Bb5 G5 F5

Guitars 1 and 2 those vi sions nev - er seen.

P.M. P.M.

C5 Bb5 C5 C#5 G5 F5

Un - til all is lost, per - sonal

P.M.

C5 Bb5 G5 F5 1. C5 Bb5 C5 C#5

... o - cast fore - clos - ure of a dream.

P.M. P.M.

time

2

time

+

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is a guitar line in treble clef, featuring a solo with various bends and a double bar line. The bottom staff is a bass line in bass clef, providing a rhythmic accompaniment with eighth and sixteenth notes.

2. C5 Bb5 C5 C#5 Interlude A5 G5

Guitar 3

Hold bend

Guitars 1 and 2

PM

1

The second system of the musical score continues the composition. It begins with a key signature change to one flat (B-flat). The system includes a guitar solo for Guitar 3, which features a 'Hold bend' instruction. The bottom staff shows the bass line for Guitars 1 and 2, with a 'PM' (Palm Mute) instruction and a '1' indicating a specific measure or technique.

C5 D5 D \sharp 5 A5 G5

C5 E \flat 5 D5 N.C.(B5)

B5 C5 C \sharp 5

Musical score for guitar, measures 1-12. The score is written for a single melodic line on a six-string guitar. It includes various musical notations such as chords, scales, and effects. The first system (measures 1-4) features a tremolo effect on the D5 chord. The second system (measures 5-8) features a tremolo effect on the D5 chord. The third system (measures 9-12) features a tremolo effect on the B5 chord. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

The Congress will push me to raise taxes and

Guitar 2 G5

Guitar 1

Hold throughout

I'll say no, read my lips

D.S. al Coda

Coda

Guitar Solo

G5 F5 C5 Bb5 loco

PM.

• Vocal tacet

G5 F5 C5 Bb5 C5 C#5

G5 F5 C5 Bb5

G5 F5 C5 Bb5 C5 C#5

A5 G5 D5 C5 D5 D5 A5 G5

D5 C5 E5 D5 N.C.(B5)

B5 C5 C5

Versa 4:
Half-time
G5

Rise so high, yet so far to fall — a plan of dig ni ty — and bai-ance — for al — Po

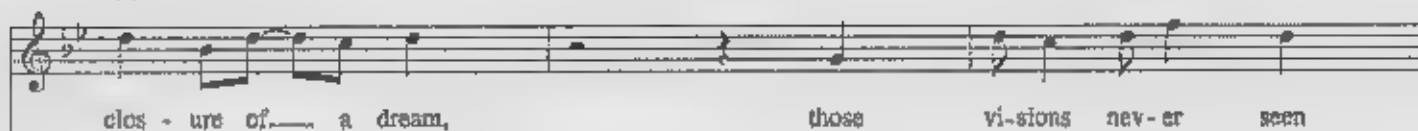
lit-i-cal break-through en-pho-ni-as high, more bor-rowed mon-ey, more bor-rowed time — Fore

Hold throughout

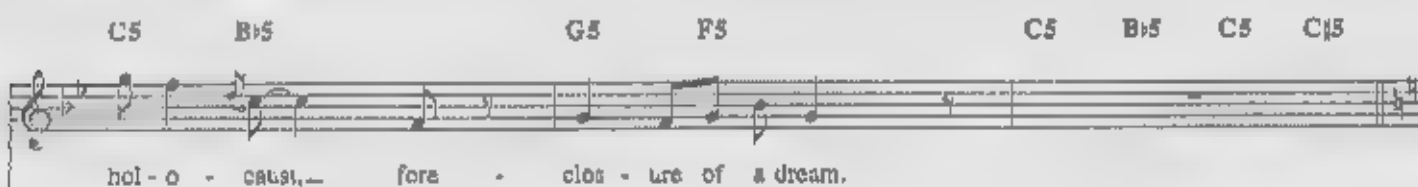
lit-i-cal break-through en-pho-ni-as high, more bor-rowed mon-ey, more bor-rowed time — Fore

lit-i-cal break-through en-pho-ni-as high, more bor-rowed mon-ey, more bor-rowed time — Fore

*Chorus,
Double-time*
G5 F5



Guitars 1 and 2



D5 C5 D5 D5 G5 F5 C5 Bb5

seen. Un - til all is lost, per - sonal hol - o - caust, fore -

PM 1 PM 1

G5 F5 C5 Bb5 C5 C5

clos - ure of a dream.

PM

Half time G5 Bb5 C5 G5 F5

Hol - o -

Guitar 2

Guitar 1

Hold throughout

CAUSE

G5 F5 G5 F5

G5

Additional Lyrics

Verse 2 Barren land that once filled a need,
Are worthless now, dead without a deed.
Slipping away from an iron grip,
Nature's scales are forced to tip
The heartland cries, loss of all pride
To leave ain't believing, so try and be tried,
Insufficient funds, insanity and suicide.

Verse 3 Now with new hope some will be proud,
This is no hoax, no one pushed out,
Receive a reprieve and be a pioneer,
Break new ground of a new frontier
New ideas will surely get by
No deed, or dividend,
Some will ask "Why?"
You'll find the solution, the answer's in the sky

THIS WAS MY LIFE

By
DAVE MUSTAINE

Moderately fast Rock ♩ = 138

Intro:

Guitars 1 and 2*

B5 B5 A5 G5 A5 A5 G5 F5

mp ————— *f*

With distortion-fade in

T
A
B

E5 B5 B5 A5 G5 A5 A5 G5 F5

Partial P.M.

Verses 1 & 2:

Em

C/E

A/C#

D

1. It's just an-oth-er day.
2. fate. This was the wrong-thing to do.

It was just an-oth-er
This was the wrong-

Guitars 1 & 2

P.M. P.M. P.M.

B/D#

Em

C/E

— fight, — one to be do - ing. It was words strung in to sen - ten - ces,
— one to be do - ing. This was the road to des - ti - ny.

P.M. P.M.

* 2 Guitars arranged as 1

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F)

No Chord

An' it was doomed to not be right
 this was die road to my n

P.M.

Em

C/E

A/C#

D

— There is some-thing wrong with me, there's some-thing wrong
 in Now there's no-tives for the sus-pect. Now there's noth in left

P.M. P.M.

B/D#

Em

C/E

— with you, — An there is noth-in left of us, —
 — to say, — An now there's meth-od to the mad-ness

P.M. P.M.

F#

N.C.

(B5)

an there is one thing I can do. (Gradual glissando, — 1
 an' now there's so ci-ty to pay

P.M.

Chorus
(Em)

(C7)

Ly in' on your bed _____ ex am in - ing my head _____



(F17)

(B)

(Em)

— This is the part _____ of me _____ that hates. _____ Pay-backs are a batch.

Guitar 1
Guitar 2

Guitars 1 and 2

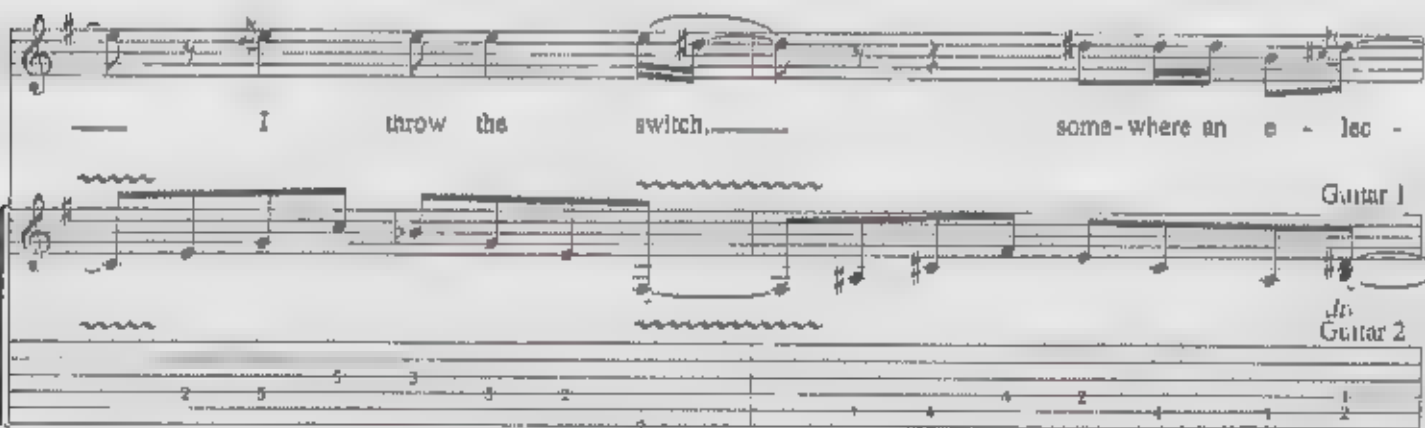


(C7)

(F17)

— I throw the switch, _____ some-where an e - lec -

Guitar 1
Guitar 2



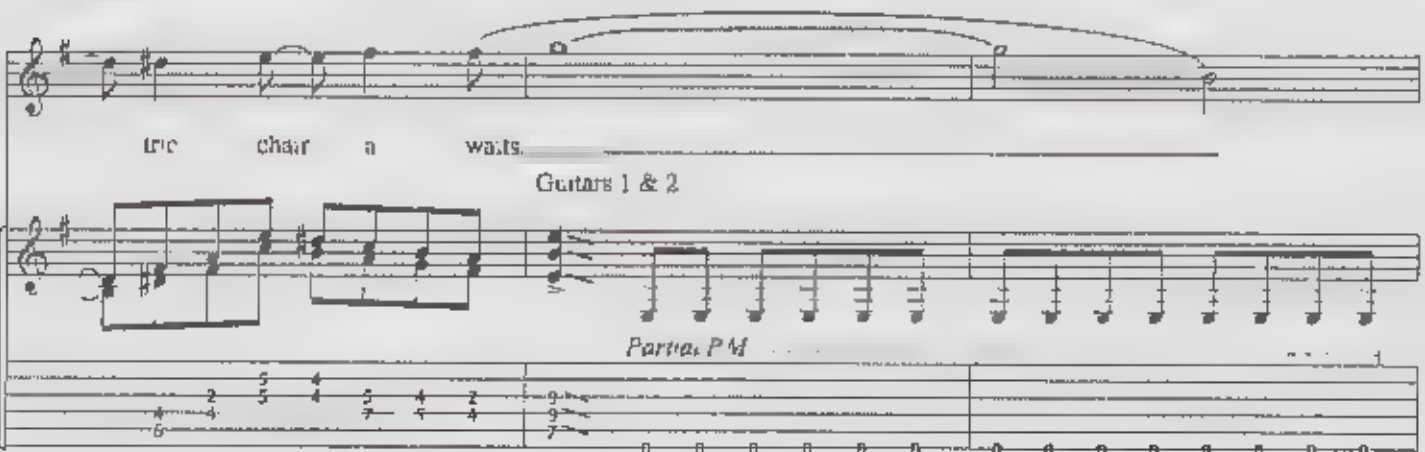
B

E5

tric chair a waits.

Guitars 1 & 2

Partia PM



B5 Bb5 A5

G5

A5 A#5 G5

F5

E5

Hey! ———

This was my life.

Partial P.M.

B5 Bb5 A5

G5

A5 A#5 G5

F5

Hey! ———

This— is my

Bridge.

E5

C/E

C#5/E

fate.

In our life——

there's——

if

Partial P.M. throughout

D#E

E5

C/E

In our be - liefs

there's

Musical score for the song "In Our Bus". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first line of the piano part and the first line of the voice part. The second system contains the second line of the piano part and the second line of the voice part. The piano part features a melodic line with many beamed sixteenth notes, suggesting a fast, rhythmic accompaniment. The voice part has a simple melody with lyrics. The lyrics are "In our bus -". The score includes dynamic markings such as "F7", "N.C.", "E5", and "PM".

[illegible]

C/E F17 N.C.

es there is die...

PM.

Em C

Guitar 1

Guitar 2

mf With distortion

12 0 0 0 12 0 12 0 0 0 0 12 0 0 0 10 0 12 0 0 0 10 0 10 10 0 0 10 0 0 0

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on the staff, with a repeat sign at the end. Above the staff, the letters 'A(7)' are written above the first measure, 'G5' above the fifth measure, and 'B' above the final measure. The notation includes various note values, including eighth and sixteenth notes, and rests.

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line using numbers 1 through 7, indicating fingerings for the left hand. The piece concludes with a final measure on the second staff.

A musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line is a simple accompaniment of eighth notes. The score is written on a single page with a white background and black ink.

A musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line is a simple accompaniment of eighth notes. The score is divided into two systems by a double bar line. The first system contains 16 measures, and the second system contains 16 measures. The melody ends with a double bar line and a repeat sign.

A(7) G(5) N.C.

5 0 12 0 0 12 9 0 12 9 0 12 9 0 12 0 0 0 7 0 0 5 0 3 0 0 2 0 0 1 0

Em (G) F# F

Let ring throughout

0 2 0 0 3 0 0 2 0 0 2 0 0 2 0 0

Tacet on repeat

Em (G) F# F

0 2 0 0 2 0 0 2 0 0 2 0 0

Em (G) F# F Em (G)

PM throughout

0 0 0 0 2 3 3 3 2 2 2 2 1 1 1 1 0 0 0 0 3 3 3 3

5 4 3 2 5 4

F# F Em (G) F# F

2 2 2 2 1 1 1 1 0 0 0 0 3 3 3 3 2 2 2 2 1 1 1 1

Guitar 2

Guitar 3

tr

2 4 5 0 2 4

Em (G) F# F

0 0 0 0 3 3 3 3 2 2 2 2 1 1 1 1 0 0 0 0 3 3 3 3

5 4 3 2 5 4

Outro

E5

G5

F#5

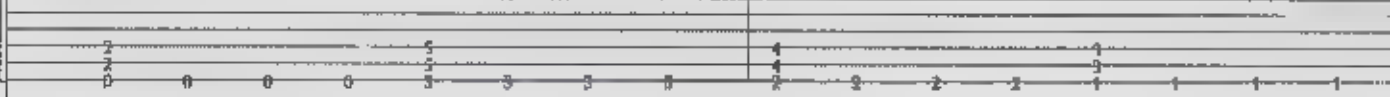
F5



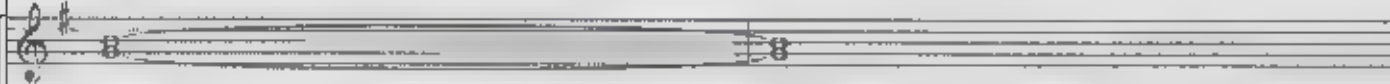
Guitar 1



PM throughout



Guitar 2

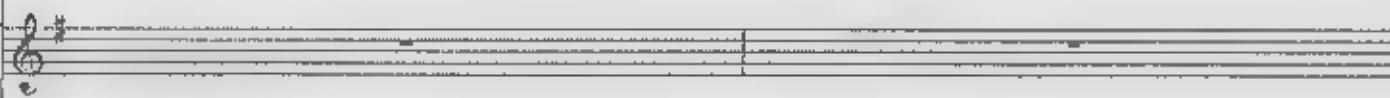


E5

G5

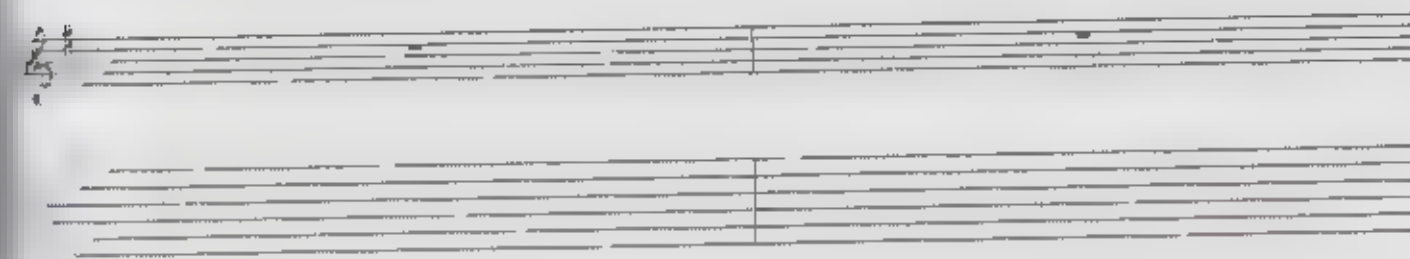
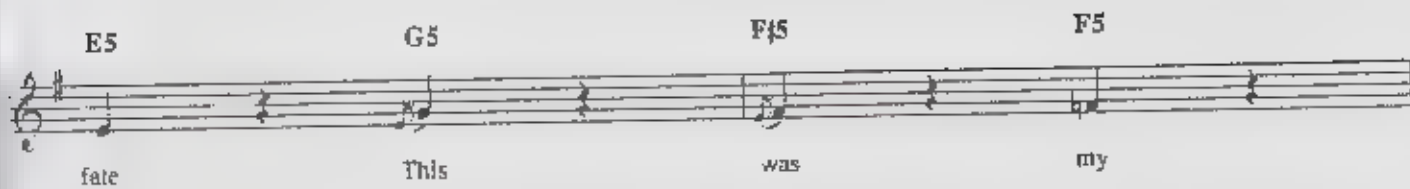
F#5

F5



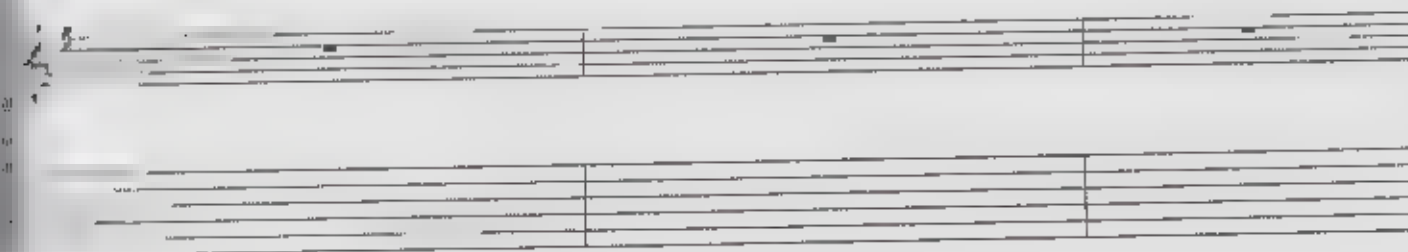
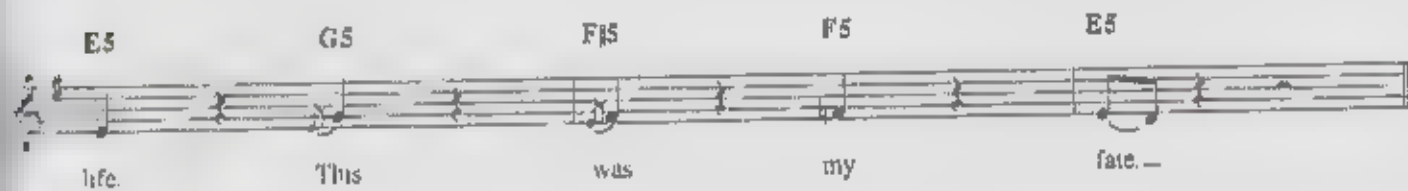
E5 G5 F#5 F5

fate This was my



E5 G5 F#5 F5 E5

life. This was my fate. —



COUNTDOWN TO EXTINCTION

By
DAVE MUSTAINE, DAVE ELLEFSON,
NICK MENZA and MARTY FRIEDMAN

Moderate Rock ♩ = 126

Intro.

Guitars 1 & 2

A5

F5

(G5)

F5 E5

A5

f With distortion

PM. 1

PM

1

T 2 10 10 9 2 2

A 2 10 10 9 2 2

B 0 2 3 0 2 3

Guitar 3

mf Clean

0 0 0 0 2 2

0 0 0 0 0 0

5 5 5 5 5 5

3 3 3 3 7 7

Verse 1:

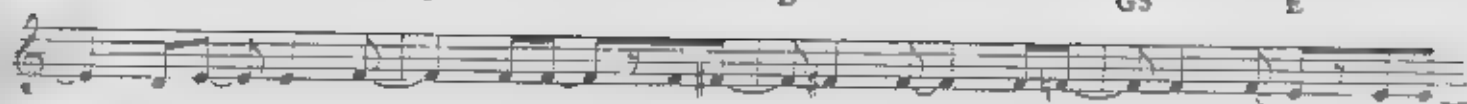
A5

F

D

G5

F

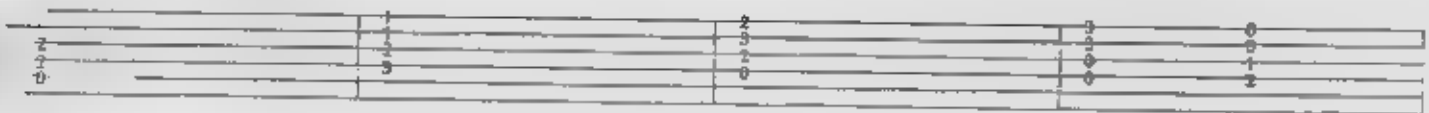


gered spe cles caged_ in fright, shot in_ cold blood no chance_ to fight. The stage

Guitars 1 & 2



mf Clean with chorus



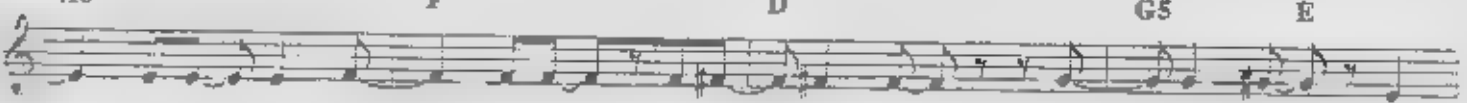
45

F

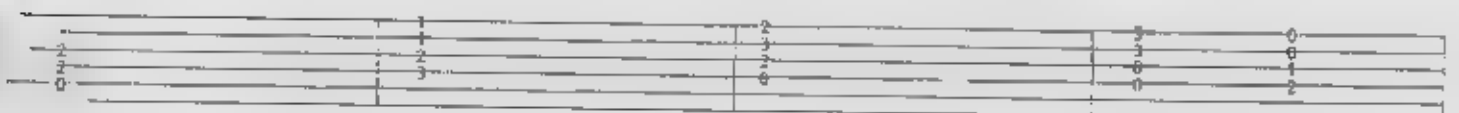
D

G5

东



- is set— now pay— the price,— an e - go boost— don't— think twice,— Tech—



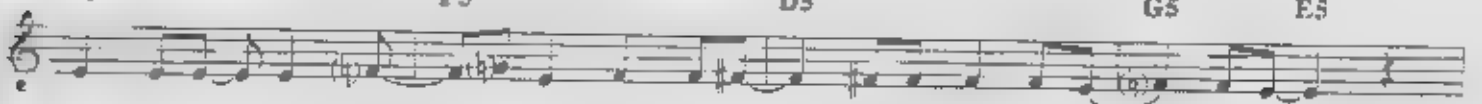
45

F5

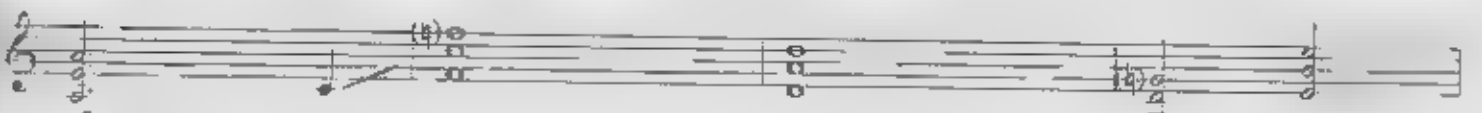
D5

G5

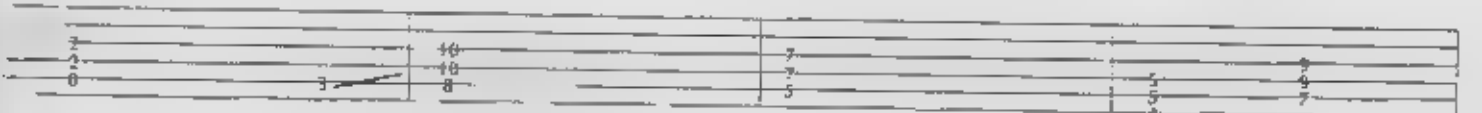
E5



no! - o - gy - the bat - tles up - fair, you pull - the ham - mer with - out - a care.



f With distortion



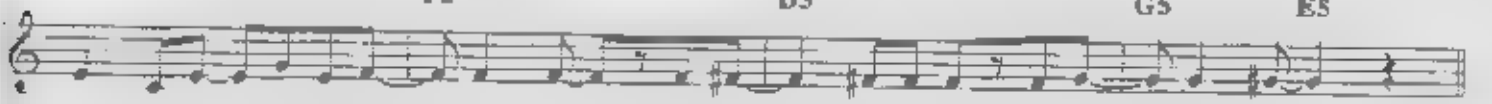
AS

FS

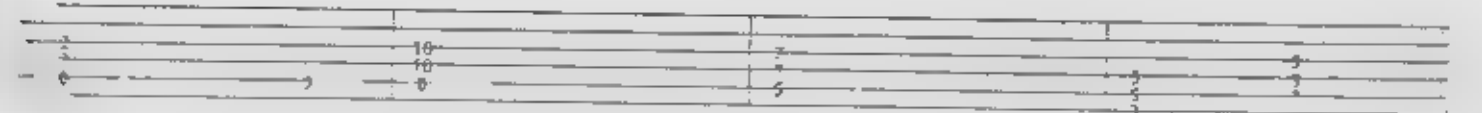
DS

G5

ES



Squeeze the ing - ger that makes— you man - pseu-do_____ sa-fa -ri the hunt is canned.



Pre-Chorus:

A5 F5 (G5) F5 E5

The hunt... is canned.

P.M. 1 P.M. 4

Chorus.

With Fill 1 Guitars 4 & 5 (2nd time)

** (A5)*

(F5) (C5)

All... are gone... all... but one...

Guitar 1

Guitar 2

(D5) (C5) (A5) (G/B)

No... con... test... no... where... to

**Chords implied by Bass Guitar*

Fill 1

Guitar 4

Guitar 5

(C5) (D5) (C5) (A5)

fur, — No — more

(F5) (C5) (D5) (C5)

left — on ly one. —

(A5) (G/B) To Coda No Chord

This — is it, — this is the count — down — to —

— ex — tinc — tion. —

Guitar 4 (Guitars 1 & 2 tacet)

Guitar 5

Verse 2.

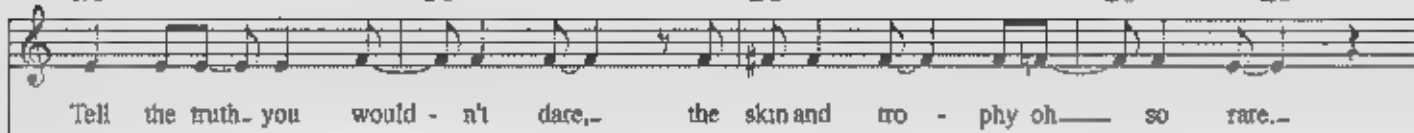
A5

F5

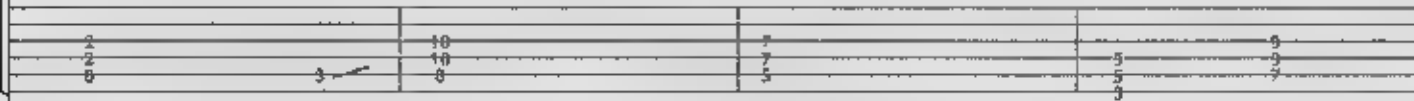
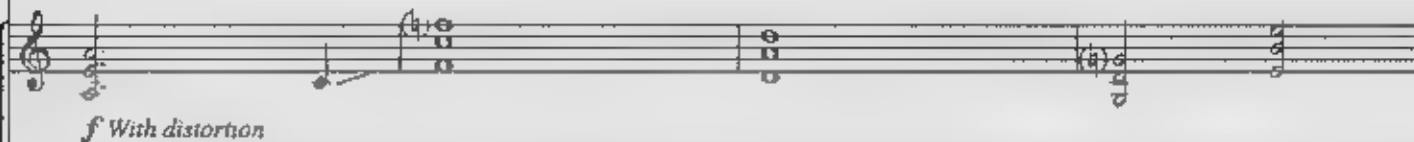
D5

G5

E5



Guitars 1 & 2



Guitars 4 & 5



A5

F5

D5

G5

E5



Guitars 1 & 2



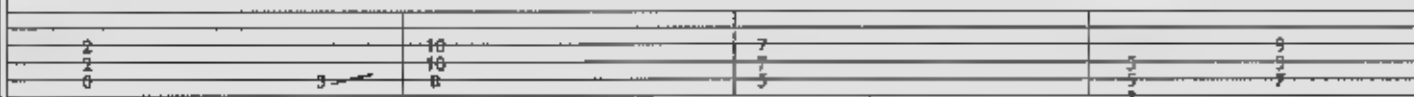
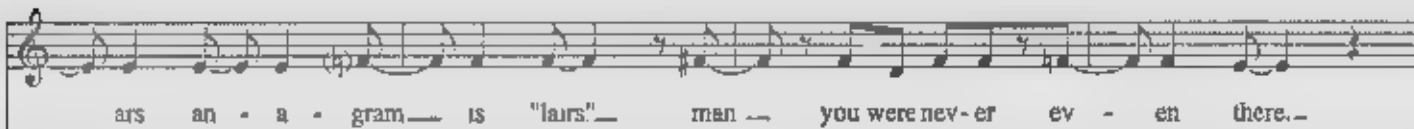
A5

F5

D5

G5

E5



A5 F5 D5 G5 E5

Killed a few feet from the ca - ges, point blank you're so cou - ra - geous.

Pre-Chorus:

A5 F5 (G5) F5 E5

So cou-ra - geous.

Chorus:

(A5) (F5) (C5)

All are gone all but one.

Guitar 1

div

Guitar 2

(D5) (C5) (A5) (G/B)

No con - test no where to

(C5) (D5) (C5) (A5)

run. No more

Fret numbers: 14 14 14 14 14 12 13 12 12 | 14 14 14 14 12 15 13 14 | 14 14 14 14 14 12 13 12 12

(F5) (C5) (D5) (C5) (A5)

left on - ly one. This is

Fret numbers: 14 14 14 14 12 12 12 14 | 14 14 14 14 14 5 12 12 | 14 14 14 14 12 12 15 14 | 14 14 14 14 14 5 12 12

(G/B) N.C.

It, this is the count - down to ex - tinc - tion.

Fret numbers: 14 14 14 14 12 12 12 14 | 2 0 6 5 4 5 3 6 5 7 6 5 | 7 7 6 0 7 5 7 5 4 1 3 3 0 5

Guitar Solo 1
*(Am) (C/G) (D/F#) (F) (E)

Guitars 1 & 2

Guitars 4 & 5

Both notes vib

Fret numbers: 5 5 7 7 7 | 5 5 7 7 7 | 5 5 7 7 7 | 5 5 7 7 7

*Chords implied by Bass Guitar

Guitars 4 & 5
(Am)

(C/G)

(Am)

(D)

Interlude*

*(Am)

(C/G)

(D/F#)

(F)

(G)

(Spoken) One hour from now,

another species

of life form will disappear

off the

**Guitar 3

p

Hold- - - - -

(Am)

(E7/B)

(Am/C)

D7(addG)

face of the planet,

forever,

and the rate is accelerating.

Guitar Solo 2* (left,

*(Am)

(F)

(Dm)

(G)

(E)

Guitar 4

Guitar 5 (right,

*Chords are implied from Guitar voicings

**2 Guitars arranged for 1

(Am) (F) (Dm) (G) (E)

(Am) (F) (Dm) (G) (E)

(Am) (F) (Dm) (G) (E)

(Am) (F) (Dm) (G) (E) *D.S. al Coda*

The main body of the score consists of three systems of guitar staves. Each system has a treble clef staff with a melodic line and a bass staff with a bass line. Chord labels (Am, F, Dm, G, E) are placed above the staves to indicate the harmonic structure. The notation includes various guitar-specific techniques such as bends, slurs, and fingerings.

Coda
 N.C.

count down to ex - tinc - tion.

Guitar 1

Guitar 2

Guitar 6 (Acoustic)
rall
mf Hold

The coda section features three guitar staves. The first staff, labeled 'Guitar 1', contains the lyrics 'count down to ex - tinc - tion.' and a melodic line. The second staff, labeled 'Guitar 2', has a complex bass line with many fingerings. The third staff, labeled 'Guitar 6 (Acoustic)', includes performance instructions like 'rall' (ritardando) and 'mf Hold' (mezzo-forte hold), along with a melodic line. Chord labels (A5, Am(addB)) are present above the staves.

HIGH SPEED DIRT

by
DAVE MUSTAINE and DAVE ELLEFSON

Fast Rock ($\text{♩} = 180$)

Intro:

No Chord

Am

D5

A5

Am

*Guitar 1

mp

f

P.M.

Fade in studio effect Heavy distortion

Staccato notes (.) = palm mute

D7/A

A5

D5 A5

Am

D5

A5

D7/A

C C \sharp D

C C \sharp D

C C \sharp D

Verses 1, 2 & 3:

Am

D7/A D7

Am

1. Do it if you dare

leap m' from the sky

2. & 3: See additional lyrics

*2 Guitars arranged as one

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D7 Am D7

Hurl on through the air ex

Am D7 Am D7

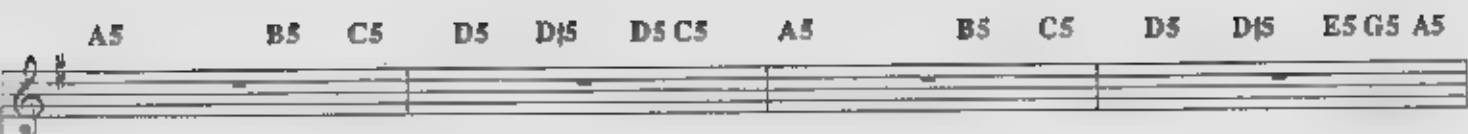
hal - a - ra. ing high. See the earth be - low.

Am D7 Am D7

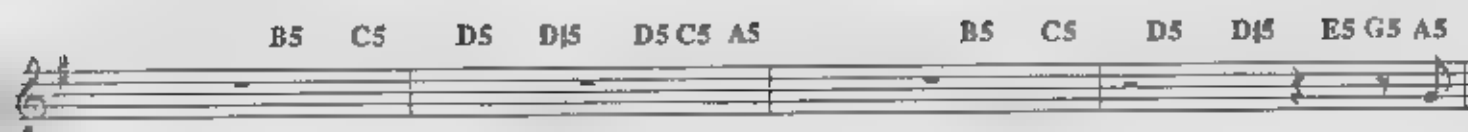
soon to make a cra - ter Blue sky

Am D7

black death. I'm off to meet my mak - er



To Coda



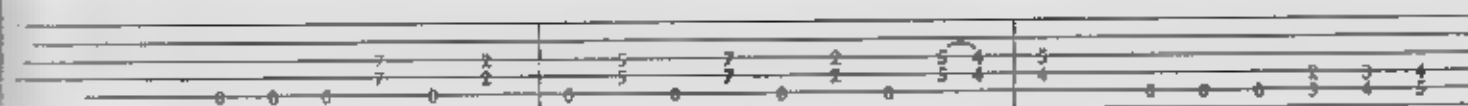
Oo.



Chorus.

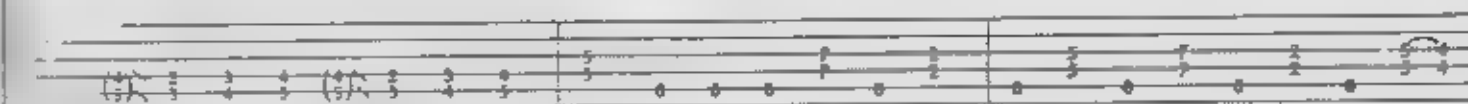


Partial P.M. ...



Partial P.M. ...

P.M.



D7/A C C| D C C| D C C| D Am D5 A5

on my way_ for sure. _ Up here. in. _

Partial P.M. Partial P.M. P.M.

Am D5 A5 D7 A C C| D C C| D C C| D

_ the air, _ this will nev - er hurt. _ I'm

Partial P.M. Partial P.M.

Am D5 A5 Am D5 A5 D7/A C C| D C C| D N.C.

on my way_ to im - pact, I taste the high-speed dirt. _

P.M. Partial P.M.

E7+9 F7+9 F#7+9 G7+9 G|7+9 A7+9

AA! Jump or die? _

On repeat only

Guitar Solo (Guitar 1)

Am D5/A A5 Am D5 A5 D7/A C C| D

Partial PM

Guitar 2

f With distortion

C C| D C C| D Am

D5/A A5 Am D5 A5

Partial PM

D7/A C C| D C C| D C C| D Am D5/A A5

Partial PM Partial PM

Am D5 A5 D7/A C C| D C C| D C C| D

Partial P.M. 4 Partial P.M. - - - 4

Am D5/A A5 Am D5 A5 D7/A C C| D

Partial P.M. - - - 4

C C| D C C| D A5

Partial P.M. - - - 4

A5

(D)

A5

D

The first system of musical notation for guitar. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and quarter notes. Below the staff is a bass line with fret numbers: (2) 0 0 0 0 0 1 2 | 2 0 0 3 2 | 0 6 0 0 3 2.

Guitar 3

The second system of musical notation for guitar. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and quarter notes. Below the staff is a bass line with fret numbers: 10 8 0 12 10 11 | 10 6 10 0 7 0 7 | 10 7 6 5 5 7 5 0.

A5

D

The third system of musical notation for guitar. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and quarter notes. Below the staff is a bass line with fret numbers: 2 0 0 3 3 0 | 0 0 0 0 3 5 2 | 2 0 0 3 3 0. The system also includes a complex melodic line with many accidentals and a final measure with a wavy line and a bracketed 15.

A5

D

A5

The fourth system of musical notation for guitar. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and quarter notes. Below the staff is a bass line with fret numbers: 0 0 0 0 3 5 | 2 0 3 3 2 | 0 0 0 0 3 5. The system also includes a complex melodic line with many accidentals and a final measure with a wavy line and a bracketed 15.

A5

D

First system of musical notation for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The system consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff contains a bass line with a wavy line indicating a tremolo. The bottom staff contains a bass line with a wavy line indicating a tremolo. The system is divided into three measures by vertical bar lines. The first measure is labeled 'A5' and the second 'D'. The third measure is labeled 'A5' and 'D'.

A5

D

A5

D

Second system of musical notation for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The system consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff contains a bass line with a wavy line indicating a tremolo. The bottom staff contains a bass line with a wavy line indicating a tremolo. The system is divided into three measures by vertical bar lines. The first measure is labeled 'A5' and the second 'D'. The third measure is labeled 'A5' and 'D'.

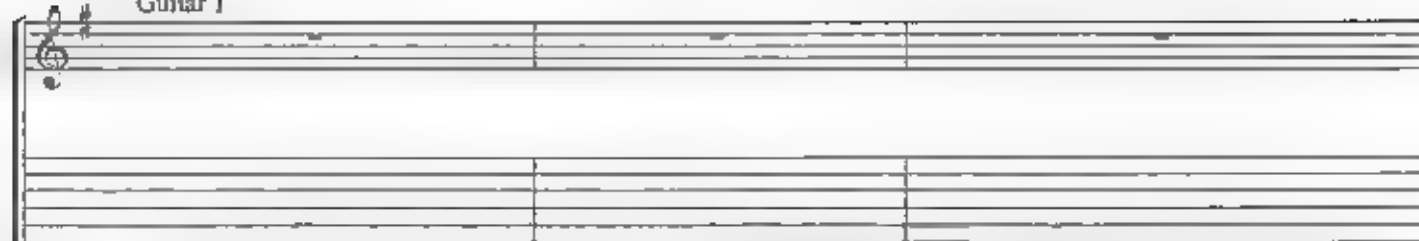
A5

D.S.  al Coda 

Third system of musical notation for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The system consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff contains a bass line with a wavy line indicating a tremolo. The bottom staff contains a bass line with a wavy line indicating a tremolo. The system is divided into three measures by vertical bar lines. The first measure is labeled 'A5' and the second 'D'. The third measure is labeled 'A5' and 'D'.

Coda

♯ N.C.
Guitar 1

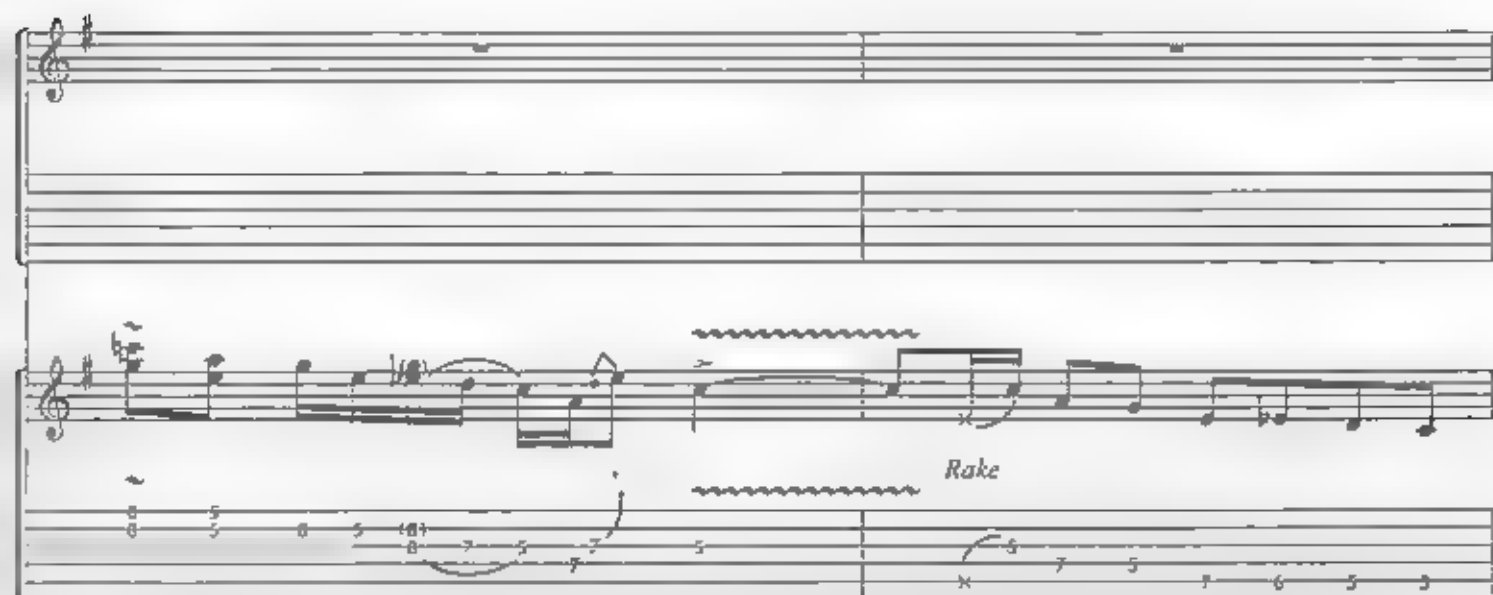


Guitar 2

With clean compressed tone



A5



Play 4 times

A5

G5

D

D5

C5

A5

G5

D

D5

C5

musical staff with notes and lyrics: dirt, High speed dirt, high speed

dirt

(On repeats only,

High

speed

dirt,

high

speed

musical staff with notes and guitar tablature

musical staff with notes and guitar tablature

A5

musical staff with notes and lyrics: dirt

dirt

musical staff with notes and guitar tablature

musical staff with notes and guitar tablature

Outro:
Am

D5 D7

D5

(Am)

Am

mf

D5 D7

D5

(Am)

Am

D5 D7

D5 (Am) D7

Yeah! *Grad. gliss*

Guitar 2

div A.H.

Guitar 3

Additional Lyrics

Verse 2: Paralyzed with fear
 Feel velocity gain
 Entering a near
 Catatonic state
 Pressure of the sound
 Roaring thru my head
 Crashing to the ground
 Damned if I'll be dead

Verse 3: Dropping all my weight
 Going down full throttle
 The pale horse awaits
 Like a game in a bottle
 Fire in my veins
 Faster as I go
 I forgot my name
 I'm a dirt torpedo

PSYCHOTRON

By
DAVE MUSTAINE

Moderate Rock ♩ = 126

Intro:

Guitars 1 & 2

E5

B5

C5

G5

E5

B5

C5 G5

E5 B5

C5 G5

E5 B5

C5 G5

E5

F5

G5 G#5

E5

F5

E5

F5

G5 G#5

E5

F5

E5

F5

G5 G#5

E5

F5

E5

F5

G5

G#5

F5

Psy - cho - tron. —

Verse 1:

E5

F5 D5

G5

G#5 F5

E5

F5 No Chord

As - sas - ain in stealth... as - sail - ant from hell... im - per - vi - ous to dam -

Guitar 1

div. Guitar 2

E5

F5

D5

G5

G#5

F5

age

Guitars 1 & 2

Guitar 3

f With wah-wah

E5 F5 N.C. F5 G5 E5 F5 D5

Com-put er on board.

Guitar 1

div. Guitar 2 PM

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

G5 G5 F5 E5 F5 N.C. E5 F5 D5

- en-gaged in a war, non-stop com-bat - ant.

Guitar 1

Guitars 1 & 2

div. Guitar 2 PM

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

Guitar 3

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

G5 G#5 F5 E5 F5 N.C. F#5 G5

Guitar 1

div

Guitar 2

PM

Pre-Chorus.

E5 G5 F5

May-be not, not a mu-tant, may-be a man. —

Guitars 1 & 2

PM

Chorus

E5 B5 C5 G5 E5 B5 C5 G5

Part bi-on-ic, in-or-gan-ic, not a cy-borg. —

E5 B5 C5 G5 E5 B5 C5

Part bi-onic, in-organic, not a cy-borg. Call him Psy-cho-tron,

PM PM PM PM

Verse 2:
E5 F5 D5 G5 G5 F5 E5 F5 N.C.

Psy-cho-tron. Burn ing in side— god-speed in glide— bat tle. plan run-ning.

Guitar 1
div. PM PM P.M. P.M. P.M. P.M. Guitar 2 P.M.

E5 F5 D5 G5 G5 F5

Guitar 1
Guitar 2
Guitar 3

Guitars 1 & 2
P.M. P.M. P.M. P.M.

G5 G♭5 F5 E5 F5 N.C. F♯5 G5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody begins with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The melody begins with a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the bottom staff.

Guitar 3 tacet
Pre-Chorus.

Pre-Chorus. E5 G5 F5

May-be not, not a mis-tant, may-be a man.

The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics are written below the staff, aligned with the notes. The chords E5, G5, and F5 are indicated above the staff at the beginning, middle, and end of the phrase respectively.

Guitars 1 & 2

The musical notation for Guitars 1 & 2 spans four measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth notes: F#4, G4, A4, B4, A4, G4, F#4. The second measure has a whole note chord of F#4 and A4. The third measure has a whole note chord of F#4 and A4. The fourth measure has a whole note chord of F#4 and A4. The notation includes 'P.M.' and '4' below the staff in measures 1, 3, and 4.

Chorus:

Chorus:

E5 B5 C5 G5 E5 B5

Part bi - on - ic, in - or - gan - ic, not a cy - borg.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. The bottom staff is a bass clef, showing the bass line with fingerings indicated by numbers 1 through 5. The piece concludes with a double bar line.

C5 G5 E5 B5 C5 G5

Part b: on - ic, in - or - gan - ic,

PM. PM. PM. PM. 1

E5 B5 C5

not a cy - borg. Call him Psy - cho - tron, Psy - cho - tron...

To Coda ♢

Guitar 1

div

Guitar 2

Guitar Solo

F#5 A5 F#5 G5 F#5 A5

Guitar 3

Guitars 1 & 2

PM.

C5 G5 E5 B5 C5 G5

Part b: on - ic, in - or - gan - ic,

PM. PM. PM. PM. 1

To Coda

E5 B5 C5

not a cy - borg. Call him Psy - cho - tron, Psy - cho - tron...

Guitar 1

div

Guitar 2

Guitar Solo

F#5 A5 F#5 G5 F#5 A5

Guitar 3

Guitars 1 & 2

PM.

F#5 G5 F#5 A5 F#5 G5

PM

F#5 A5 F#5 G5 F5

PM

Verse 3:

E5 F5 D5 G5 G#5 F5 E5 F5 N.C.

Tar-get to de-stroy arms in em-ploy full as-sault fire

Guitar 1

div Guitar 2

PM -1 PM -1 PM -1 PM -1 PM -1 PM -1

E5 F5 D5 G5 G5 F5

threat

Guitars 1 & 2

PM PM PM PM

E5 F5 N.C. F5 G5 E5 F5 D5

Sen-sors in-di-cate...

Guitar 1

div. Guitar 2

PM PM

E5 F5 D5 G5 G5 F5

threat

Guitars 1 & 2

PM PM PM PM

E5 F5 N.C. F5 G5 E5 F5 D5

Sen-sors in-di-cate...

Guitar 1

div. Guitar 2

PM PM

G5 G#5 F5 E5 F5 N.C. E5 F5 D5

— you will ter - mi nate... life sys - tems dis - con - nect.

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "— you will ter - mi nate... life sys - tems dis - con - nect." The notes are: G5, G#5, F5, E5, F5, N.C. (natural), E5, F5, D5. The bottom staff is a guitar line in treble clef. It features a triplet of eighth notes (G5, A5, B5) followed by another triplet (B5, A5, G5). The notes are: G5, A5, B5, B5, A5, G5, G5, A5, B5.

Guitar 1 Guitars 1 & 2

P.M. 4 P.M. 4 P.M. 4 P.M. 4 div Guitar 2 P.M. P.M. 4

The second system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "— you will ter - mi nate... life sys - tems dis - con - nect." The notes are: G5, G#5, F5, E5, F5, N.C. (natural), E5, F5, D5. The bottom staff is a guitar line in treble clef. It features a triplet of eighth notes (G5, A5, B5) followed by another triplet (B5, A5, G5). The notes are: G5, A5, B5, B5, A5, G5, G5, A5, B5.

D.S. al Coda

G5 G#5 F5 E5 F5 G5 F5

With trem bar Gradual release

The third system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "— you will ter - mi nate... life sys - tems dis - con - nect." The notes are: G5, G#5, F5, E5, F5, N.C. (natural), E5, F5, D5. The bottom staff is a guitar line in treble clef. It features a triplet of eighth notes (G5, A5, B5) followed by another triplet (B5, A5, G5). The notes are: G5, A5, B5, B5, A5, G5, G5, A5, B5.

P.M. 4 P.M. 4 P.M. 4 P.M. 4

The fourth system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "— you will ter - mi nate... life sys - tems dis - con - nect." The notes are: G5, G#5, F5, E5, F5, N.C. (natural), E5, F5, D5. The bottom staff is a guitar line in treble clef. It features a triplet of eighth notes (G5, A5, B5) followed by another triplet (B5, A5, G5). The notes are: G5, A5, B5, B5, A5, G5, G5, A5, B5.

Coda

E5 G5 E5 F5 E5 G5

Musical notation for the Coda section, featuring a single staff with a treble clef and a key signature of one sharp (F#). The notes are E5, G5, E5, F5, E5, and G5, each sustained for a full measure.

Guitar 3

Musical notation for Guitar 3, consisting of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The notation includes various notes, rests, and a wavy line indicating a tremolo effect.

Guitars 1 and 2

P.M. 1 P.M. 1 P.M. 1

Musical notation for Guitars 1 and 2, consisting of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The notation includes various notes, rests, and a wavy line indicating a tremolo effect.

1.2.3.

E5

F5

4.

E5

F5

G5

A5

E5

Psy - cho - tron.

Musical notation for the 'Psy - cho - tron' section, consisting of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The notation includes various notes, rests, and a wavy line indicating a tremolo effect.

P.M. 1 P.M. 1

Musical notation for the 'Psy - cho - tron' section, consisting of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The notation includes various notes, rests, and a wavy line indicating a tremolo effect.

CAPTIVE HONOUR

97

By
DAVE MUSTAINE, DAVE ELLEFSON,
NICK MENZA and MARTY FRIEDMAN

Slowly ♩ 72

Intro:

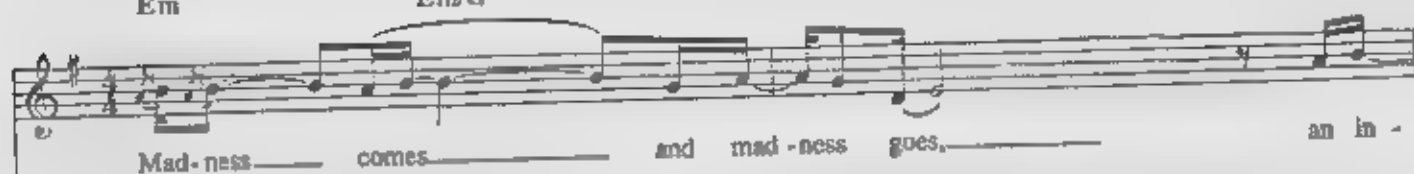
Em

Em/G

Asus2

C

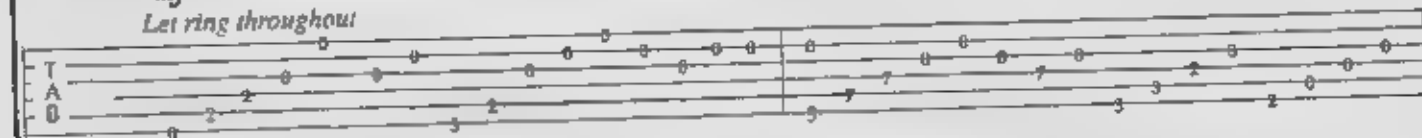
D/F#



Guitar 1 (Acoustic)

mf

Let ring throughout



Guitar 2 (Acoustic)

mp

Let ring throughout



Em

Em/G

Asus2

C

D/F#



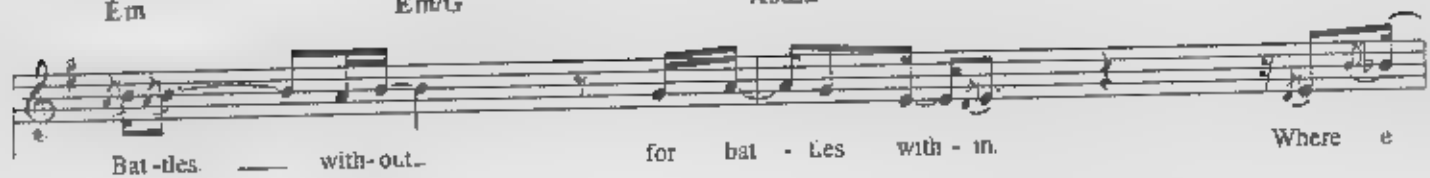
Em

Em/G

Asus2

C

D/F#



Em

Em/G

Asus2

C

D/F#



Em

Em/G

D/F#

Em

Em/G

D/F#

Break-in' them up, just break-in' them in — Quick-est way out, quick-est re - lief

Em

Em/G

D/F#

Em

Em/G

D/F#

wins — Nev-er dis-close, nev-er be - tray. Cease to speak or cease to

Em

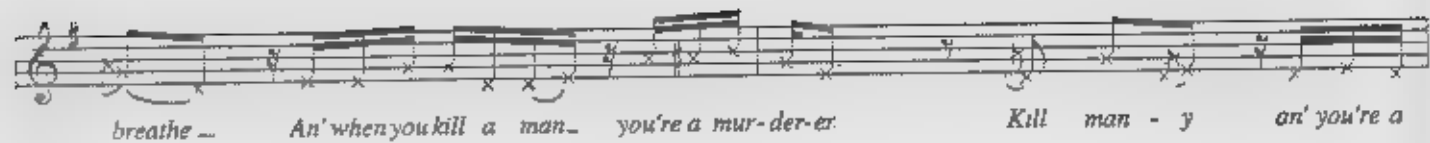
Csus2/G

D/A

Em

Em/G

Em



F7addB)

Csus2/G

D/A

Em

Em/G

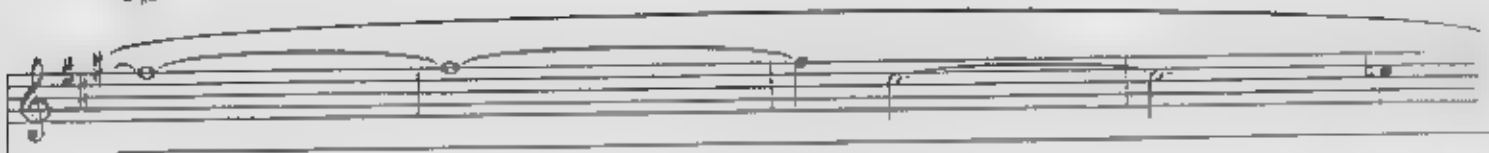
Em

Drums



Slightly faster $\text{♩} = 90$
F#5 F5

E5 C5 G5 F#5 F5 E5 C5 G5



(Spoken:) Ladies and gentlemen of the jury have you reached a verdict?
Guitars 1 & 2 tacet (Spoken, Yes we have Your Honour We find the defendant
Guitar 3



F#5 F5 E5 C5 G5 F#5 F5 E5 No Chord



guilty on all counts for crimes against all hu - manity.



F#5 F5 E5 B5 C5 F#5 G5



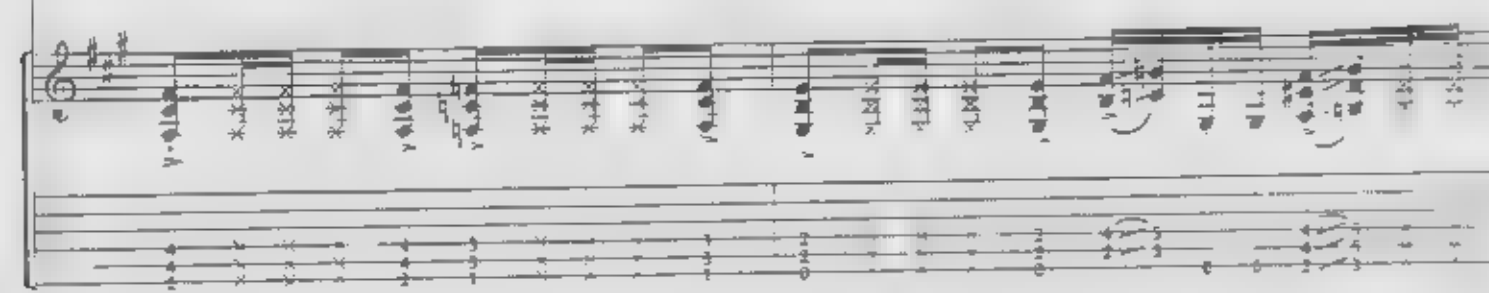
(Spoken.) By virtue of the jury's de - cision and the power vested in me



F#5 F5 E5 B5 C5 F#5 G5



by the state, I hereby sentence you to be incarcerated



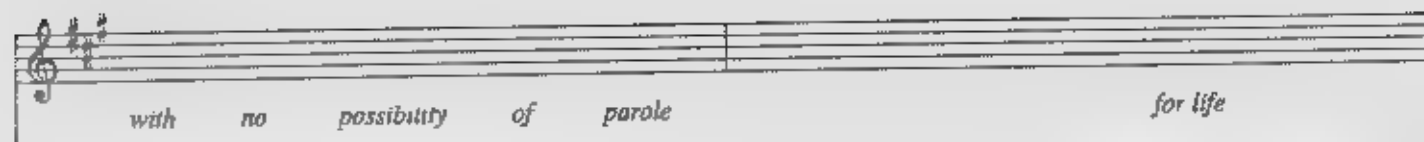
F#5

F5

E5

B5 C5

F#5 G5



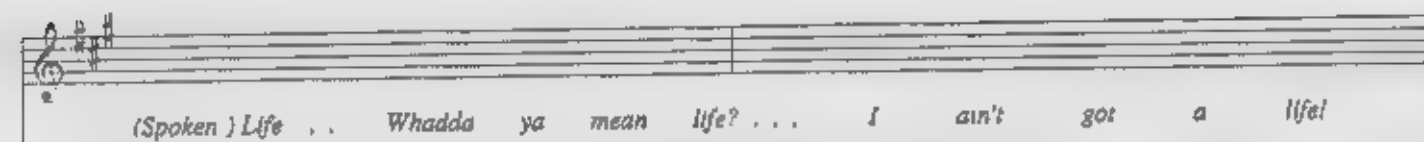
F#5

F5

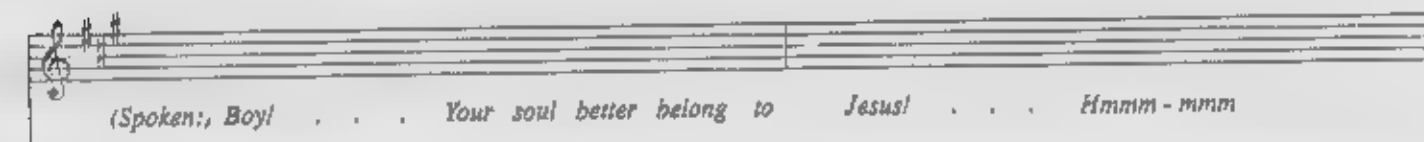
E5

B5 C5

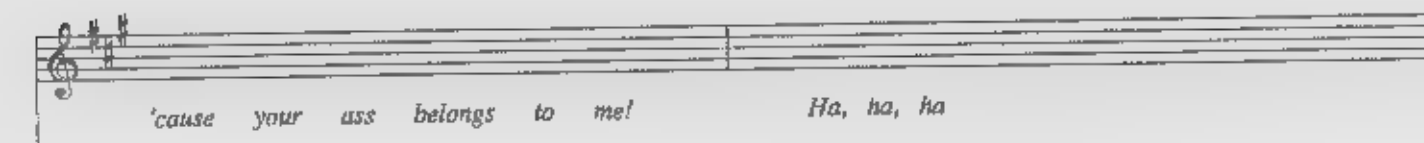
F#5 G5



F#5



N.C.



Chorus:
F#5

F5

B5

A

B

G5

Cap - tive hon - our, - ain't no hon - our. -

Let ring

F#5

F5

B5

A

B

G5

Cap - tive hon - our, - ain't no hon - our. -

Let ring

Verses 1 & 2:

F#5

F5

B5

N.C.

1. No time for ques - tions,
2. In - side the big... house

no time for games -
his right mare un - folds

F#5

F5

B5

N.C.

Start kick-in' ass,
Be - fore he got there...

mm, an' tak-in' down the names -
his man pus - sy was sold.

F#5 F5 B5 N.C.

A long shut-list, mm, a short-er fuse...
Black blan-ket wel-come. this tough guy's now a bitch.

PM 1 PM 1

F#5 F5 B5 N.C. Chorus. F#5 F5

He is un-touch-a-ble. an' guar-an-tees love Cap-tive hon-
Pray-in for death- when it can't be worse than this.

PM 1 PM 1

B5 A B G5 F#5 F5 B5 A B G5

our, an't no hon - our - Cap-tive hon - our, an't no hon-our.

Guitar 3

Guitar 4

With distortion

Guitar Solo 1

Chord progression: F#5 A5 C5 F#5 A5 G5

Guitar 3

Chord progression: F#5 A5 C5 F#5 A5 G5

Guitar 4

Chord progression: F#5 A5 C5 F#5 A5 G5

Annotations: A.H. Partial P.M.

Chord progression: F#5 A5 C5 F#5 A5 G5

F#5 A5 C5 F#5 A5 G5

First system of musical notation for Guitar Solo 1. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody is written in eighth and sixteenth notes. Below the staff is a guitar-specific notation line with fret numbers (0, 2, 4, 5, 7, 9, 10, 12, 14, 15, 17) and symbols for bends (marked with 'x') and vibrato (wavy lines).

Second system of musical notation for Guitar Solo 1. It continues the melody from the first system. The guitar-specific notation includes complex fretwork with many bends and vibrato marks.

Guitar Solo 2

F#5 A5 C5 F#5 A5 G5

First system of musical notation for Guitar Solo 2. It starts with a treble clef staff and a guitar-specific notation line with fret numbers and bend/vibrato symbols.

Guitar 3

First system of musical notation for Guitar 3. It features a treble clef staff with a melody in eighth and sixteenth notes, and a corresponding guitar-specific notation line with fret numbers and bend/vibrato symbols.

Guitar 5

First system of musical notation for Guitar 5. It includes a treble clef staff and a guitar-specific notation line. The notation is marked with a forte 'f' dynamic and the instruction 'With distortion'. It features complex fretwork and many bends.

F#5 A5 C5 F#5 A5 G5 F#5 A5 C5

Second system of musical notation for Guitar 3. It continues the melody from the first system. The guitar-specific notation includes fret numbers and bend/vibrato symbols.

Second system of musical notation for Guitar 5. It continues the melody from the first system. The guitar-specific notation includes fret numbers and bend/vibrato symbols. The instruction 'Pick slide' is written above the staff in the second measure of this system.

F#5 A5 G5 F#5 A5 C5 F#5 A5 G5

100

div. Hold bend

Guitar 6

This system contains three staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords: F#5, A5, G5, F#5, A5, C5, F#5, A5, and G5. The middle staff is a bass line with a bass clef, showing various fret numbers and rhythmic markings. The bottom staff is a guitar staff with a treble clef, showing a melodic line with various fret numbers and a 'div. Hold bend' instruction. A 'Guitar 6' label is placed near the end of the system.

Guitar 3 F#5 A5 G5 F5 A5 G5 F#5 E5 A5 F#5 E5 C5 B5 A5 G5 F#5 E5

PM

Guitar 6

With distortion

This system contains three staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords: F#5, A5, G5, F5, A5, G5, F#5, E5, A5, F#5, E5, C5, B5, A5, G5, F#5, and E5. The middle staff is a bass line with a bass clef, showing various fret numbers and rhythmic markings. The bottom staff is a guitar staff with a treble clef, showing a melodic line with various fret numbers and a 'With distortion' instruction. A 'Guitar 6' label is placed near the end of the system.

F#5 A5 G5 F5 A5 G5 F#5 E5 A5 F#5 E5 C5 B5 A5 G5 F#5 E5

PM

This system contains three staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords: F#5, A5, G5, F5, A5, G5, F#5, E5, A5, F#5, E5, C5, B5, A5, G5, F#5, and E5. The middle staff is a bass line with a bass clef, showing various fret numbers and rhythmic markings. The bottom staff is a guitar staff with a treble clef, showing a melodic line with various fret numbers and a 'PM' instruction.

F#5 A5 G5 F5 A5 G5 F#5 E5 A5 F#5 E5 C5 B5 A5 G5 F#5 E5



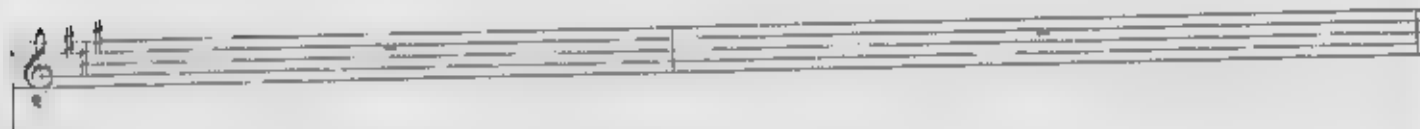
Guitar 3

P.M.

loco

A.H.

F#5 A5G5 F5 A5G5F#5 E5 A5 F#5 E5 N.C.



Bow

loco

A.H.

Ouro Chorus.
F#5

F5

B5

A

B

Cap tive hon - our, ain't no hon - our.

Melodic line for guitar in treble clef, key of D major.

Fingerings for guitar in treble clef.

Bass line for guitar in bass clef, including wavy lines for vibrato.

F#(5)

N.C.

F#5

Melodic line for guitar in treble clef, starting with a long note.

Melodic line for guitar in treble clef.

Fingerings for guitar in treble clef.

Bass line for guitar in bass clef.

Bass line for guitar in bass clef.

ASHES IN YOUR MOUTH

By
DAVE MUSTAINE, DAVE ELLEFSON,
NICK MENZA and MARTY FRIEDMAN

Moderately fast Rock ♩ = 144

Intro.

Play 3 times

Guitar 1 B♭5 A5 G5 F5 E5 F5 E5 F5 E5

f With distortion

T
A
B

B♭5 A5 G5 F5 No Chord (A bass)

(A) bass (B bass) (B bass) E5

E5 F♯5G5C5G5 E5 F♯5G5 C5G5D5G5 E5 F♯5G5 C5 G5 E5 F♯5G5 C5 G5 D5 G5 D

Verses 1 & 2:

E5

1. Peo ple have round should ers. from fair-ing heav - y loads.
2. Melt-ing down all met - als turn-ing plows an' shears to swords.

B♭5 A5 G5 E5

Oh, an as sol - diers lib - er - ate them an' lay - ing a, do we need
To shun words from the Bi - ble,

B♭5 A5 G5

B♭5 A5 G5

mines a - long their roads. Sor -
im - ple - ments of war? (Echo repeat)

E5

row paid for val - or dies -
Chalk-lines an' red pud of those who have been slain.

B \flat 5 A5 G5 E5

Oh, of the count-ess corp ses piled up a long-
Des - ti - ny, that crook-ed schem - er says the

B \flat 5 A5 G5 B \flat 5 A5 G5 B \flat 5 A5 G5

the wai - ing wall. a - gain

E5 F#5G5C5 G5 E5 F#5G5 C5G5D5G5 E5 F#5G5 C5 G5 E5 F#5G5 C5 G5 D5 G5 D

Where do we go from here? And should we real - ly care?

Chorus:
E5 D#5 E5 G5/E F#5/D# E5/D D#5 E5

Where do we go from here? And should we real - ly care?

G5/D F#5/C# E5/C

D#5 E5

G5/C F#5/B

The end is fin' - lly here. _____

E5/Bb

F#5 G5

C5 B5

(Bb)

God have mer - cy' _____

(Em)
N.C.

D

C

Now we've re - writ - ten his - to - ry. _____

A

D

G5 F#5 Em

The one thing we found out _____

D C A D G5 F#5 Em

Sweet taste of

D C A D G5 F#5

vin - d. ca - tion

Em D C A D G5 F#5

Oo, it turns to ash-es in your mouth. *Steady gliss*

Chorus:
E5 D#5 E5 G5/E F#5/D E5/D D#5 E5

Where do we go from here? And should we real-ly care?

The musical score for "The End" by The Beatles is presented in three systems. The first system features a vocal melody in treble clef with lyrics underneath. Above the staff are the chords G5/D, F#5/C#, E5/C, D#5, and E5. The second system continues the vocal melody. The third system shows a bass line in bass clef with fingerings indicated below the notes.

G5/C F#5/B E5/B \flat F#5 G5 C5 B5 (B \flat)

God have mer - cy!

The image shows a musical score for the hymn 'God have mercy!'. It consists of three staves. The top staff is a vocal line in treble clef, starting with a C-clef and a key signature of one sharp (F#). The lyrics 'God have mer - cy!' are written below the notes. The middle staff is a piano accompaniment in treble clef, featuring a melody with many beamed sixteenth and thirty-second notes. The bottom staff is a guitar line in bass clef, showing fret numbers (0, 12, 10, 9, 5, 7, 4, 7, 4, 5, 10, 9, 0, 0, 10) and chord symbols (G5/C, F#5/B, E5/Bb, F#5 G5, C5 B5, Bb) above it.

The musical score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'N.C.' (No Chorus) at the beginning and 'F5' (Fast) at the end. The lyrics are: 'If you're fight - ing to live'. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. There is a triplet of eighth notes: D5, E5, F5. This is followed by a quarter note G5, a quarter note A5, and a half note B5. The melody ends with a quarter note C6. The accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand, both starting on the first measure and continuing throughout the piece.

N.C. B5 N.C. B5

It's O. K. to die! The an - swer...

N.C.

C5 N.C.

B5

to — your ques — tion — is — wel — come to to — mor — row!

The first system contains a vocal melody in treble clef with lyrics. Below it is a guitar accompaniment in treble clef, consisting of a series of eighth-note chords. A bass line is shown in the bottom staff with whole notes.

Guitar Solo 1

N.C.

Guitar

B5 C5 B5 G5 F#5

The second system is for Guitar Solo 1. It features a guitar line in treble clef with various techniques marked: *P.M.* (palm mute), *V* (vibrato), and *P.M.* (palm mute). The bass line is in the bottom staff with whole notes.

Guitar 2

f With distortion

Hold bend

Pick slides

The third system is for Guitar 2. It features a guitar line in treble clef with various techniques marked: *f* (forte), *With distortion*, *Hold bend*, and *Pick slides*. The bass line is in the bottom staff with whole notes.

N.C.

The fourth system continues the guitar solo. It features a guitar line in treble clef with various techniques marked: *f* (forte), *With distortion*, *Hold bend*, and *Pick slides*. The bass line is in the bottom staff with whole notes.

F#5

N.C.

B5

C5

B5

G5

F#5

B5

Guitar Solo 3
N.C.

N.C.

83

B5

C5

B5

G5

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth and sixteenth notes, often beamed in groups of three. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with eighth and sixteenth notes, often beamed in groups of three. The system is divided into two measures by a vertical bar line.

PM.

F15

$$\{6^{+u}\}$$
[illegible][illegible]

N.C.

 $\{E_{\alpha}^{\pm}\}$

B5

CS

B5

G5

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed in groups of three or four. The piece concludes with a double bar line.

The image shows a musical score for a piece titled "The Girl on the Train". The score is written on a grand staff, which consists of two staves joined by a brace on the left. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is composed of a series of chords, primarily triads, which are played in a sequence across the two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A "PM" marking is visible on the top staff, and a "1" is visible on the bottom staff. The score is presented in a clean, professional layout with a white background and black musical notation.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The notation is complex, with many slurs and ties.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The notation is complex, with many slurs and ties.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The notation is complex, with many slurs and ties.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The notation is complex, with many slurs and ties.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The notation is complex, with many slurs and ties.

Sixth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs, followed by a long sequence of sixteenth notes. The notation is complex, with many slurs and ties.

8^{va} *loco*

19 22 19 17 19 19 17 19 20 17 19 20

8^{va} *loco*

15 19 15 14 15 14 14 17 15 17 19 15 17

8^{va}

19 22 19 17 19 19 20 19 17 20 19 17 19 22 19 17 19 19

8^{va}

15 19 15 14 15 14 17 15 14 17 15 17 15 19 15 14 15 14

(8^{va})

19 22 19 17 19 15 12 15 12 16 13 16 13 17 14 15 14 10 15 10 15 19 16 19 16 20 17 20 17 21 10 21 18 22 19 22 19

(8^{va})

15 19 15 14 15 10 7 10 7 11 8 11 5 12 9 12 9 13 10 13 10 14 11 14 11 15 12 15 12 16 13 16 13 17 14 17 14

(Em)

D

C

A

D

G5 F5

(Em)

Guitar 2

D

C

A

D

G5 F5

Guitar 1

(Em)

Guitar 2

Guitar 1

D

C

A

D

G5 F5

Guitar 1

Chorus:

E5

D5 E5

G5 F5

E5

D5 E5

Where do we go from here? _____

And should we real-ly care? _____

G5 F5

E5

D5 E5

G5 F5

The end is fin'-lly here. _____

1. E5 F#5 G5 C5 B5 (Bb) 2. E5 F#5 G5

God_ have mer - cy!_

C5 B5 (Bb5)

P.M.

E5

Mer- cy!

P.M.

Drum cadenza

Fade out

Mer-cy...

On cue

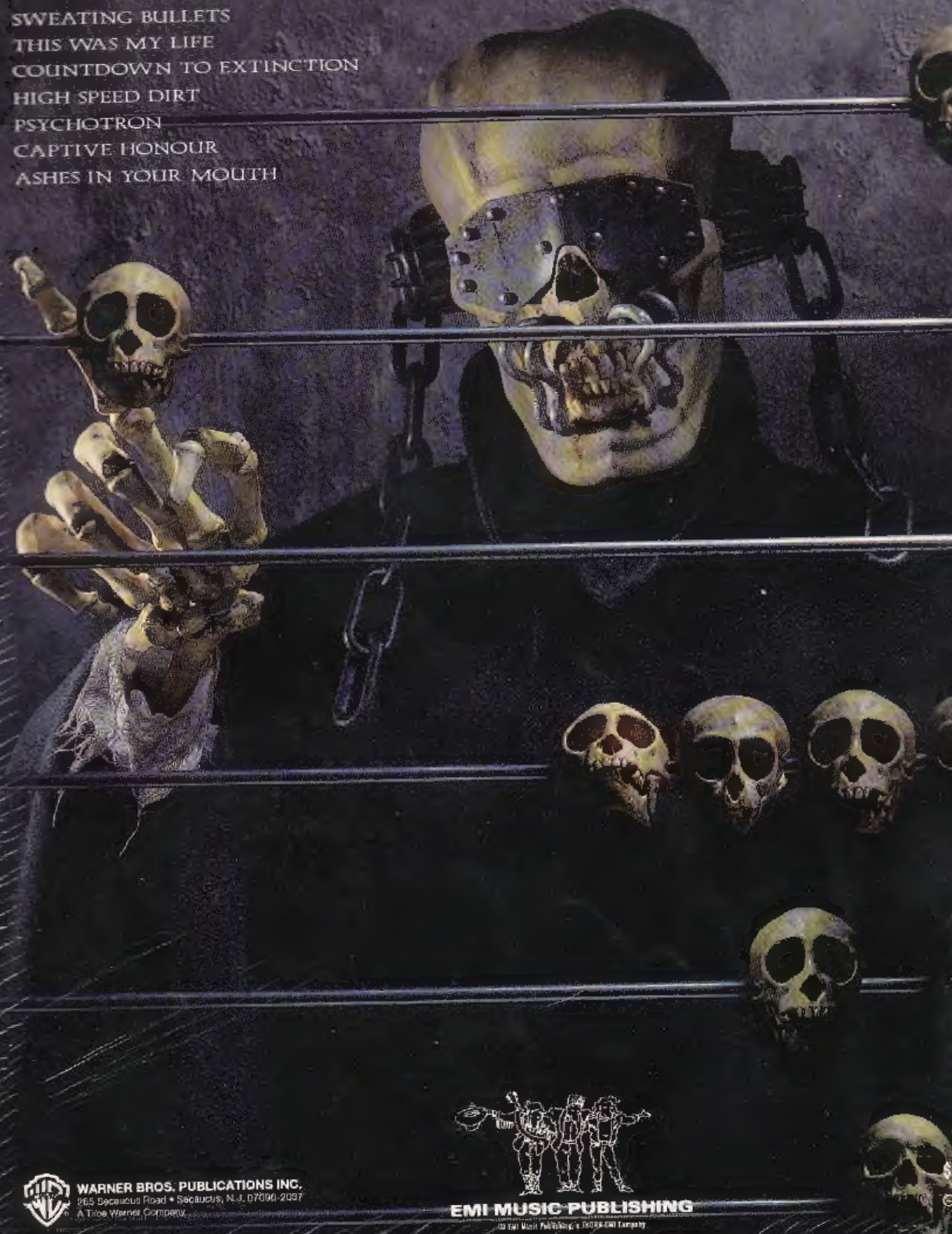
ritard.

(Echo repeats ♩ = 60)

*With feedback pitch = B

7 23188 20535

SKIN O' MY TEETH
SYMPHONY OF DESTRUCTION
ARCHITECTURE OF AGGRESSION
FORECLOSURE OF A DREAM
SWEATING BULLETS
THIS WAS MY LIFE
COUNTDOWN TO EXTINCTION
HIGH SPEED DIRT
PSYCHOTRON
CAPTIVE HONOUR
ASHES IN YOUR MOUTH



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